What Well Dressed Women Will Wear

By Anna Rittenhouse

CHILDREN'S CLOTHES ARE MEASURED BY INCHES, NOT YARDS

Apparel for Youngsters Is More Abbreviated Than Ever Before—Long Leggings Are Worn on the Street With Tiny Slips of Cloth and Velvet—Blue and Ruby Red Are Chosen Colors—Dance Frocks Are of Pastel Taffeta With Chiffon and Roses—Black Velvet Trousers for Little Boys

Below—Smart little cape of French blue cloth with brown fur collar and piping of brown silk, shown on left. On right, child's coat of red elvet trimmed with soft white kid.

Imported party frock a pale green taffeta bodfor little girl. There is ice with flounced skirt of chiffon in the same shade. Tiny pink rosebuds form the belt.

Smart little suit for child. The trousers are black velvet and the blouse is of fine white lawn with lace collar and cuffs.

This geranium pink duvetyn hat is trimmed at its edge with ostrich fringe.

WE are far too apt to lay stress upon clothes for women rather than children. The majority of the world appears to think that fashions begin with the first dance and not with the cradle.

Even mothers are apt to lose their point of view about the importance of children's clothes. They will spend days shopping for a coat suit for themselves, and only hours getting together a costume for a 5-year-old child. They believe that nursery clothes are merely coverings and that one begins to take fashion into account when the child puts up her hair if she is a girl; when the child is a boy the mother ceases to care anything about his clothes as soon as he starts for boarding school except to see that he has enough.

She is usually wise to neglect the choice of her boy's clothes. He is far more difficult to manage than a girl. He is prone to discard whatever is given him, or sell it in order to buy what he wants. He usually asserts a violent independence over the choice of collars and shirts, of ties and hats, as soon as he emerges from the nursery. He discards his mother's opinion of clothes along with his nurse. The mater is wise if she accepts his verdict as to how he is to dress. This act of serenity will put her in better grace with him as he will have his way, whether through peace or violence.

No one is utterly unable to hear or take advice about the choice of his wardrobe as a boy, unless it is a man. The male species ignores any suggestion of the female species as to how it should dress. Mind you, a man has no hesitancy in giving his views as to how a woman should dress; he believes himself an absolute arbiter on this question. Nothing she may say about fashion or style or cost has any influence on his decision. He has his own views or opinions or prejudices, and these he expresses at the slightest provocation.

There are women who listen to men. When they do listen they usually dress in a way that brings out whatever prettiness they may have in their faces, but rarely do they dress in a fashionable manner. The majority of men can subdue eccentricity, however, in a woman's clothes and prevent her from being what is called artistic but what is usually cheap as a lithograhp.

All of which means that the only age when a woman can influence the clothes of a boy is when he is very young. She has no influence whatever over her menfolk in their choice of apparel, even in cases where it would be most beneficial. The American men are said to dress more carelessly than those of any other nation; they are said to choose cheaper materials, prefer their shoes unpolished, to wear dreadful cravats. A woman's influence in tidying up these careless ways of men might be good for the appearance of a nation.

Clothes for the Nursery.

Boiling it down, therefore, it should be a woman's delight to begin with fashions for children at the cradle. She should not feel that a youngster should be merely dressed as a means of protection or comfort. She has plenty of opportunity to get together alluring clothes and turn out costumes that have all the eccentricities that she might care to wear herself, but fears to do it.

Every woman has an instinct for clothes that are out of the ordinary. She may look as drab as ashes in her own costumes. She may not dare to extend her wardrobe beyond stone gray and midnight blue, and yet there constantly runs through her mind the desire for a scarlet thread. She can indulge this desire in her children's clothes.

The history of apparel for the young is vivid and interesting. It has changed in a striking manner with each period in the world's history. It has had its designers who were eccentric, its colorists who were violent, its reformers who really reformed, its artists who created revolutions.

Kate Greenaway and Boutet de Monvel were among the latter. They were gentle giants who turned the thoughts o all mothers in a different direction from what they were. Miss Greenaway brought a quaint Victorianism into children's clothes; she accented coquetry which in the minds of many is merely a heightened accentuation of modesty and femininity.

She introduced long skirts for children, big sashes, poke bonnets, frills and flounces ,curls and shy glances. Now and then the world reverts to all of these things for women, but the shy young English artist who adored children and made them her most intimate companions was the first to bring into babyhood the strong note of frivolity tempered by modesty and childlikeness.

Her attitude toward clothes overturned all the English conceptions. It made Europe look with distaste upon the apparel that it had chosen for children. To-day we would look with distaste upon such clothes because they confined the legs, restrained freedom, permitted children to regard themselves in the light of coquettes.

True, it was a healthy change from the exasperating clothes that the seventeenth and eighteenth centuries imposed upon youngsters; clothes that were made of stiff metallic brocades, that had pointed bodices boned in front and at the sides, panniers at the hips held out with cerclettes. In those days children were as compressed as mummies. They could not run, nor play, nor leap.

Bare Legs and Arms.

After the Greenaway revolution came the De Monvel revolution. The Frenchman was also an artist who not only cared deeply for children but was interested in the clothes of his own group of youngsters who lived in the aristocratic old quarter in Paris and who dressed according to the artificialities of the existing French fashions for children.

De Monval was then deep in his panels of the life of Jeanne d'Arc, which now hang in Senator Clark's house on Fifth avenue in New York, but for play and recreation, to amuse his boys who have now grown into men well known in the art and letters of France, Roger and Bernard, he drew enticing sketches of children in costumes that had never been seen. As a consequence of his skill and delightful humor, these costumes have never ceased to exist.

They continue to prevail in eccentric form among the artists' quarters in Paris, but they have their best expression in the accepted clothes for children wherever hygiene and health are considered. The De Monvel fashions were the forerunners, the first gun fired, in the new life for children who were to be unwrapped, unswathed, practically undressed in order to promote their resistance to the weather.

Not even the mothers of to-day realize the significance and importance of this change. It dismissed red flannel underclothes, it threw woolen fabrics into the discard, it made stockings of little importance, it put a taboo on long curls, it destroyed childish coquetry with the thoroughness of a cyclone that sweeps over a Western village.

Because of this revolution there appeared a new race of children; youngsters with short, straight hair, with more than half of their bodies exposed to whatever winds that blew, bare knees, bare arms, bare necks. It showed thousands of children dressed in cotton prints instead of worsted plaids. It checked colds and raised laundry bills. It induced constant and perpetual bathing. Out of it came open air nurseries, sleeping porches, glass enclosed playrooms, unlimited life in parks, the open fire rather than the steam radiator.

There are some who will go further than this and claim that the extraordinary virility and physical health of the young men we sent to France was the result of these bare kneed, bare necked, open air youngsters.

Clothes Become Negligible.

Probably it is due to the war, to the effect of the young soldier's talk about the influence of open air, of cold weather and simple living that has brought about another phase in children's clothes. This one also started in France. It has both the qualities of the other two revolutions. It mingles coquetry with hygiene. It has not the entire simplicity of De Monvel's fashions or the shy appeal of the Greenaway clothes.

When France first began to cut her children's clothes above the knees America was a bit aghast. She did not think the fashion would come across the ocean. Well, it has. Smart children are dressing according to the French ideas even more tenaciously than their elders are. Hawaii itself never had skirts that were higher than those worn by the smart youngster who is out walking with the governess or the child romping in a nursery.

In this case the fashions of the rich delight the poor In a day when the dollar buys so little one snatches at clothes that take a small amount of cloth. Not that the dressmakers ask less for clothes that are reduced to nothing, but a large majority of the American women now have their clothes made at home or buy at the shops.

It is said that the French women now wear the irreducible minimum in clothes. They do. The next step is nudity. These French women can carry off with charm and attractiveness, with only a slight trace of vulgarity, clothes which it is impossible for the Anglo-Saxon woman to even consider. The French give as their reason for short skirts, bare legs, necks and arms the high cost of materials; but the French women make their own clothes to a far greater degree than do the Americans, even though they produce the master dressmakers of the world.

The shortness of children's clothes may come about for the same reason; that every inch of material costs more than it ever did in the world's history. Therefore the French reckon clothes by inches, not yards. The American woman can do that more easily for her children than for herself. There is nothing on the score of modesty that will prevent her from cutting her youngster's skirts above the knees, although she will hesitate to the verge of dire necessity to cut her own skirts fifteen inches from the floor.

If mothers are to indorse this new fashion for children they want to know in detail what is actually worn by youngsters who are entitled to set the fashions, even though they may not be able to follow the details. If there is any big movement on foot, however, to revolutionize children's clothes they want to be in it.

True, there are mothers who still stick to worsted plaids, woollen underwear black stockings and high shoes. They allow the hair to grow long, curling it for parties and plaiting it for school; but the majority prefer to dress children as an expression of their own desire for clothes that are neither drab nor dull; so for them here is a quick summary of frocks, coats and hats that are really worn by children who play, dance, romp; and all of these clothes in a measure reflect the new fashions for women; many of them are merely abbreviated additions of what young matrons wear.

There is a youngster who goes to walk in the afternoon wearing a red velvet coat that is quite worthy of imitation. It is a ruby red, warm and lustrous, and is trimmed with white kid, that supple kind of kid that Paris introduced for women's clothes in August. In other days it might have been considered a tunic. This season it is considered a topcoat. Its narrow hem of white kid just meets high leggings of white kid that are fastened over white shoes; and, by the way, it is just such leggings that make possible all these tiny clothes that are introduced for children. They are de luxe editions of the winter garments worn by well dressed children in Canada to protect them against the cold.

This little coat of ruby velvet is given an Empire waistline by a belt of kid. The neck is finished with an Eton collar of it. A crush hat of ruby velvet dotted with white wool tops the costume.

There is another child who goes out walking wearing a cape of French blue duvetyn with a collar of sealskin. It does not reach to the knees, but it manages to arrange itself in four circular sections, each piped with brown silk to carry out the color scheme of the seal at the neck.

There is a high, fluted cap of the French blue duvetyn which has a tight head band and a huge pompon of seal. It is quite the fashion, you see, to make the hat of the material of the coat, then constantly wear the two pieces as a street costume. Acting on this theory a mother does not have to worry as to the choice of hat; it is determined by the coat.

Prince of Wales Tips.

Sealskin and ermine continue to be the choice of peltry fo juvenile clothes. Not much mongolie is used since it has taken airs unto itself and gone into the higher strata of adult society. What is commonly called white cat fur is gladly adopted by children. It is used for collars, cuffs and belts on coats of velveteen or broadcloth. It trims all manner of hats and caps.

The fashion for black fur, which was indulged in about a year or two ago, has disappeared. As against white cloth, corduroy or velveteen, it was very attractive. Many mothers considered it too eccentric for a child to wear, so it was discarded in favor of white fur and deep brown seal.

The violent fashion for ostrich feathers, which took possession of the world the first year of the war, spread slowly to children's clothes. They are considered admirable to-day as an adjunct to any party finery, and even for hats that are worn in the afternoon.

There was always something quite attractive in short ostrich feathers over children's faces. The Prince of Wales tips in white or pastel shades, which have flitted in and out of the fashions for centuries, have come into high prominence, naturally, since the visit of that simple, healthy young English boy from Great Britain who produced in the American mind and actions much that was queer and foreign to our race, as well as much that was enthusiastic and cordial. The Prince undoubtedly preferred the latter to the former. He came to view at first hand the greatest republic in the world, and it must have puzzled, if not saddened, him to find dowagers curtseying to him before their own front doors, and women kneeling to him as he passed.

The token of his princehood, the three ostrich feathers, was quickly exploited at once as part of the mid-winter fashions, just as the wrapped gold turban of the Queen of Belgium was immediately far flung across the continent.

It is on children that all ostrich feathers look well, and the youngsters who wore in the afternoon a geranium red duvetyn hat trimmed with ostrich fringe in the same shade, looked very well indeed. The hat was the Directoire poke, which appeared eminently childish. Such a hat was made possible by the fact that she wore her hair long and curled.

When Children Dance.

One truly measures by inches, not yards, when it comes to the new dance frocks. A boy and a girl will appear at a Christmas dance in abbreviated costumes that are the last expression of what is fashionable.

The little girl will wear a frock from France that looks more like a sack than a gown. It is in water green taffeta and chiffon, with battlemented edges at the two hems and tiny roses around the high waistline. The Directoire slippers are of white satin, laced over pale green socks. The little boy's costume is made up of two tiny garments; one a six inch blouse of white lawn and lace to which is attached a pair of black velvet trousers. The suspenders that go over the shoulders are held with white pearl buttons, and there are two buttons that fasten each side of the trousers above the knee.

SOCIETY NEWS AND NOTES

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sen of the Metropolitan Opera Company will sing.

A new noiseless toy will be accepted at the door instead of the usual price of admission, for no noise is permitted in the hospital wards to which these contributions will be sent for children, who in many cases are almost helpless invalids. Mme. Claussen will be assisted by Miss Julia Horne, who will give a one act play by August Strindberg; Russian folk songs will be given by S. Walovitch, harp numbers by Miss Anne Marire d'Mibita and songs by Miss Victorine Hayes, Miss Myra McHenry and Miss Iris Picking. Miss Marion Singer will be at the piano. Previous to the concert toys will be accepted at the Hotel McAlpin by the president of the Ever Ready branch.

Among the holiday meetings of well known clubs will be Minerva's, on December 29, in the Astor Gallery of the Waldorf-Astoria. Luncheon will be given in connection with the affair.

A New Year's eve dance will be given by the Sigma Delta Phi Fraternity. It will be held in the assembly room of the Waldorf-Astoria and will be followed by supper.

The Cornell Glee, Banjo and Mandolin clubs are arranging for their concert and dance on January 3 in the grand ballroom of the Waldorf-Astoria.

A dance for the benefit of the Victoria Home for British Aged will be given on Friday evening in the solarium on the Roof Garden of the Waldorf-Astoria. All Britishers and their American friends are invited. Mrs. J. Langstaff, president of the Victoria Home for British Aged, room 604, 347 Fifth avenue, has the distribution of tickets, and in view of the early requests expects a large attendance.

The New York City Colony of New England Women will have charge of the Santa Claus booth at the Playland Carnival to-morrow, when this holiday bazaar will open at the Grand Central Palace, in Lexington avenue. It will continue throughout the week. Miss Sara A. Palmer, president of the New York City Colony, has arranged to have a group of New England children dressed as members of the Santa Claus family. Christmas carols will be sung by young girls in Priscilla costume and Christmas novelties will be on sale.

The Texas Club of New York, Mrs. R. W. Lyle president, will have charge of the Santa Claus booth on Wednesday afternoon and evening at the Playland Carnival. On the committee in charge will be Mrs. A. K. Foster, Mrs. J. F. Thomas, Mrs. Bernhardt Wall, Miss Anna W. White and Mrs. Frances Carlile. They will be in costumes representing the Lone Star State. During the evening the club has arranged to give Brittany dances.

The Theatre Club, Mrs. John H. Parker president, will have a Christmas jubilee at its next social on Tuesday in the Hotel Astor. Mrs. James McCullagh is arranging the programme and Mrs. Maurice Lichtman will be chairman of music.

The dance given by the Junior League of Brooklyn on Thursday evening in the Heights Casino in Montague street was a success and brought out many of the season's debutantes and their friends. The dance committee was composed of debutantes and had for its chairman Miss Mona Barry Kane. Assisting her were Miss Helen Dwight Church, Miss Ruth Englis, Miss Mary Louise Goetze, Miss Maud Hadden, Miss Beatrice Hopley, Mrs. Frank A. Peteler, Mrs. Richard T. Percy, Mrs. Lincoln S. Rogers, Mrs. Joseph J. Root, Jr., Mrs. Frederic C. Stevens, Mrs. E. Bassford Schmalholz, Mrs. Cary F. Simmons, Mrs. John A. Storey, Mrs. Vladimir Silo, Mrs. Edwin Bliss Shays, Mrs. Leslie L. Savage, Mrs. Jackson B. Sells, Mrs. Emma F. Seaman, Mrs. John Thomas Taylor, Mrs. Orray E. Thurber, Mrs. J. Schenck Van Siclen and Mrs. Adolph J. Wells.

Charles Hackett of the Metropolitan Opera Company and Bel Gallier Wooster were the soloists, and the programme in addition to their numbers included selections by the Mozart Society Chorus, under the leadership of Richard T. Percy. Charles Gilbert Spross was at the piano.

During the evening Mr. Percy was presented with a gold basket filled with American Beauty roses on behalf of the society by Mrs. William H. Hardden. Miss Hazel Rogers and Miss Evelyn Adriance.

Although Mrs. McConnell, president of the Mozart Society, was unable to attend the concert, there was much rejoicing on the part of the members because she had sufficiently recovered from her recent illness to be able to return to her home in the Hotel Astor from the hospital, where she had been for almost two weeks.

Plans are being made for the Valentine dance, to be given at the Astor on February 14 by Mozart's Junior Cabinet. Miss Hazel Rogers will be the chairman.

In the home of Miss Elsie Rogers, 78 West End avenue, the Service Club, Mrs. Stanley Lyman Otis president, had a social meeting on Tuesday afternoon. The club is composed of women who were engaged in war work and was organized in answer to the demand for the services of trained volunteer workers. Its members had charge of the hotel booths in the Red Cross Christmas Seal Campaign for the New York City Federation of Women's Clubs, and also furnished workers for canteens.

A business meeting will be held on Wednesday in the home of Mrs. Charles Austin Bates, 471 Park avenue, when plans will be perfected for the establishment of permanent headquarters for the club.

Under the auspices of the New York State Society of the Daughters of 1812 Miss Janet Richards of Washington gave another of her interesting talks on topical Questions of the Day" on Friday in the ballroom of the Waldorf-Astoria.

The New York Theatre Club, Mrs. Belle de Rivera president, had its Yuletide luncheon in the Hotel Astor to-day. Mrs. Louis Ralston and Mrs. George Washbourne Smith were the chairmen. Two short plays were presented by the Drama Circle under the chairmanship of Mrs. Daniel M. Tyler, the casts for which were made up from among members of the club. Miss Mildred Holland was the stage director. Among the guests were the presidents of some well known women's clubs.

A Christmas ball and reception will be given on Tuesday evening by the University Forum of America, Dr. Alexander Cumming president, at 263 West Ninety-third street. Lord Dunsany, the English playwright— Wilton Lackaye and Stuart Walker will be the guests of honor. All are expected to wear fancy dresses, after which a reception will be held. Dr. Cumming will be chairman of the evening and Mrs. Harrison C. Lafferts the hostess.

The Maine Women's Club, Mrs. Ada Sherey, president, held its December meeting in the Waldorf yesterday. The subject of the day was "A Maine Christ-

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AMERICA'S NUT BEARING TREES

AMONG our nut bearing trees the hickories are perhaps the best known. They are strictly North American trees; none now grows in any other part of the world. There are fourteen known species, one Mexican, while the other thirteen grow east of the Rocky Mountains. The State of Indiana boasts of six, species, of which the shagbark or shellbark is most noted because of its nuts and its peculiar bark.

The wood of most species is tough, strong and flexible—especially valuable for farm implements, tool handles, &c. There is no other kind of fuel that exceeds dry hickory for heat and brilliancy of flame. No other of our trees bears such valuable nuts. No finer shade trees are to be found. But because of the value of the wood for implements and fuel the finest trees of the forest have been sacrificed and as a consequence the crop of wild nuts is decreasing, while the demand is increasing. Nurserymen are now experimenting to find the best method of propagating the trees and improving the varieties.

The Creek and Algonquin tribes of Indians made a drink from the pounded nuts, shells and all, and called it "powcohickora." Recent botanists have adopted the latter part of the Indian name, with a slight change (hicoria) as the name of the genus, which seems very fitting.

We scarcely think of the pecan as a hickory, yet it is the largest of our hickories. It is a native of the Southern and Southwestern counties of Indiana and grows to perfection in the rich, moist soils of river bottoms. The wood of the pecan is hard, brittle, of a light, reddish brown, and is the least valuable of all the hickories, except for fuel and for its nuts, which are collected and sold in all the markets of the North. What the pecan is to the river valley people the shellbark, shagbark and mockernut hickories might, with a little forethought and care, become to the people living on the uplands further north.

The black walnut is a grand tree, growing in river bottoms and on hillsides west from western Massachusetts to Minnesota and southward to Georgia, Florida, Mississippi and Texas. The trunk is tall and straight. The branches are stout and spreading, forming a round topped tree when grown in the open.

The flowers of the walnut are much like those of the hickory, except that the pistillate flowers, instead of being yellowish green, are of rich red. The pistils, as in the case of the hickory, divide into two plumy heads.

The nutriment which nature provides for baby walnuts and hickories is stored in the seed leaves. While the pollen is flying from the boughs the forming nut has four communicating chambers in which one embryo plant lives all alone. As the seed leaves are packed with oils and starches for the sustenance of the young tree they swell and stretch and soon occupy the entire four roomed apartment.